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its fixed form, gives a solid basis for further progress. In my opinion, a thorough and exhaustive thinking is not well possible otherwise than pen in hand.

The fixed form for reproduction through sight is *drawing*. The reproduction of a visible object must, firstly, seize the figure of that object with those innumerable and often imperceptible transitions from one shape into the other that we so often observe in objects of nature, while the drawing of the figure will testify as to the correct seizing and reproducing. The reproduction must, secondly, reproduce the size of the object.

In regard to the reproduction of the figure, we have an artificial assistant in reconstructing; for the science of geometry includes all possible figures, and hence every possible limitation in nature can be reduced to a geometrical figure. In regard to the size, we have no such assistant; it must be reawakened altogether by the above-described causality of imagination; but the power of attention can practice itself in this gift of reawakening. The result of such a practice is called a *good eye for proportions and distances*, and its attainment is to be proved by the drawing.

So far as the correct seizing and reproducing of *color* in a visible object is concerned, it seems to me that this branch of the business is as yet altogether a matter of chance, and that hitherto no artificial means have been discovered to develop it.

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#### RESTORATION OF THE VENUS OF MELOS BY A. WITTIG.

From the German of Prof. Dr. Carl von Lützow, in the "Zeitschrift für Bildende Kunst," by LEWIS J. BLOCK.

Since the discovery (in the year 1820) of the celebrated Venus of Melos, now in the Louvre, manifold conjectures looking to its restoration have been made by scientists. Of these, however, none has succeeded in gaining general approval. The liveliest interest, therefore, was aroused when, several months ago, the news came from Düsseldorf that an attempted restoration of the noble statue had been ventured

by an artist, and accomplished not merely in the form of a drawing, but in an actual model. We have been requested from many sides to give in our illustrations a copy of the newly attempted restoration, and we rejoice that through the obliging kindness of the artist, Prof. August Wittig, we are at this early day able to meet the wishes of our art-loving friends. Of course we only do this with reservation to the artist of all property in his production, on which reservation he necessarily lays the more stress inasmuch as he purposes shaping in marble the model from which our wood-cuts are taken.

"I by no means claim," writes Prof. Wittig, "to have disclosed in my restoration the original conception which filled the soul of the creator of this master-piece. The triumphant haughty carriage of the figure suggested the thought of placing in her hands the shield of Mars, the god whom she had won through her loveliness, and in whose shield, the trophy of her conquest, she beholds with delight her image mirrored. The look of the eyes, the expression and poise of the head, indicate that the figure has some distinct object in delighted view. The shield suggested itself as a near-lying form well adapted to artistic purposes, with which both hands in strict relation to the arms as restored readily fall into unison, while the leg, bent as for bearing something, affords the shield an easy and natural support. Moreover, the broken surface of that part of the leg on which the shield rests indicates, as far as I am able to judge from my copy, without having seen the statue itself, that something originally rested there. That the generally human and specifically feminine idea, which I have made the creative significance of the statue, finds analogous expression both in ancient and modern art, I need not particularly insist on. And so may the victorious Venus return also victorious from all contests into which she shall be led through my restoration!"

We have but little to add to these words. Be it remembered that the thought of placing a shield in the hands of the Venus of Melos after the manner of figures on coins, and of the magnificent Victoria of Brescia, has from time immemorial found numerous adherents in the learned world. Milli-

gen was the first to suggest it; Ottfried Müller, Welcker, and many others, ranged themselves on his side. The objections to this thought are, for the most part, successfully met by Prof. Wittig's restoration. The bending of the upper part of the body to the right, the position of the arms and left leg find therein their satisfactory solution; the poise of the figure is perfect; the lines have the loveliest flow, and neither to a front or side view do disturbing cross-lines present themselves. The remark of the artist, that distinct signs of fracture on the upper part of the left leg point to an object originally situated there, we have found confirmed on the statue before us. The drapery shows at this point not only the usual marks of much exposure to the weather, but also distinct breaks and edges which may result from a later chiseling. On the other hand, the head appears to us a little more sideways inclined, and the eyes directed to an object rather more distant than Prof. Wittig's restoration would allow. This point, however, only a comparison between the model and statue can conclusively determine.

On its discovery, aside from the tip of the nose and the left foot, which had been restored in ancient times, the original was found to want the left arm to the shoulder, and the right arm to a point nearly midway above the elbow. Two years later there were found pieces of a left arm and a left hand holding an apple. On these remnants was based the thought of placing the apple of Paris in the left hand of Venus. Notwithstanding the recent strengthening of this view by a competent critic,\* the belonging of these fragments to the statue does not appear to us to stand above question. Moreover, the holding of the apple gives satisfactory explanation neither to the bending of the upper part of the body nor the position of the left leg. This restoration, therefore, by which no solution at all for the position of the right arm is afforded can as little enter competition with Prof. Wittig's as any other with which we are up to the present time acquainted.

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\* Fröhner, *Notice de la Sculpture Antique du Louvre*, I. 174.